

# THE MUSICAL WORLD.

1843.

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THURSDAY, MAY 11.

ANOTHER brilliant assemblage was the result of the Philharmonic programme of Monday night, on the occasion of the fourth concert of the season. We annex the particulars:—

## PART I.

Sinfonia Pastorale ..... Beethoven.  
Scena, "Non paventar," Miss Bassano (Ines de Castro) ..... C. M. von Weber.  
Fantasia Pianoforte, M. Dreyschock (L'Absence et le Caprice) ..... Dreyschock.  
Air, "Der Wanderer," Herr Staudigl-Schubert.  
Overture, The Naiades ..... W. S. Bennett.

## PART II.

Overture to Oberon ..... C. M. von Weber.  
Air, "Der Kriegeslust," Herr Staudigl (Jessonda) ..... Spohr.  
Dramatic Concerto, Violin, Mr. Blagrove ..... Spohr.  
Scena, "Non più di fiori," Madame Albertazzi, Corno di Bassetto, Obligato, Mr. Williams (La Clemenza di Tito) ..... Mozart.  
Overture, Faniska ..... Cherubini.

Leader, Mr. Loder—Conductor, Mr. Lucas.

A strong objection to the above programme is the omission of one of the usual symphonies, which is an unwarrantable infraction of the very wholesomest law of the Society. To this proceeding our adherence shall *never* be given. Indeed, we entirely coincide with a cotemporary\*, who when lately such an unseemly intention was hinted at, predicted therefrom the approaching downfall of the Philharmonic. If the long established form of programme be abolished, the main attraction of these concerts is nullified, and between them and the ordinary benefit concerts remains no pronouncable distinction. Whoever has suggested this, is, though perhaps innocently, not the less decidedly the enemy of the Society, and the underminer of its health and welfare. In other respects, the selec-

\* The Musical Examiner.

tion was remarkably good, which the crowded state of the room satisfactorily testified. The *Pastorale* was, on the whole, very finely executed. The *tempo* of each movement was judiciously given by Mr. Lucas, the conductor, and Mr. Loder, the best of leaders, seconded that gentleman's efforts with admirable decision. One or two points, however, were mulled—so to speak—by the painful inefficiency of the *corno primo*, which is an absolute blot on the Philharmonic band. The *fagotto primo* (usually so excellent) was, in the scherzo, hesitating and uncertain, and the three notes, F, C, F, which, when given with *aplomb*, produce such wonderful effect, sounded like nothing, so tamely were they uttered. These, and one or two occasions, when (especially in the "Rivulet,") the wood instruments, among which the melody is so unsparingly dispersed, failed in making themselves heard above the buzzing of the violins, were the sole defects in the otherwise superb performance of the symphony. We cannot compliment Miss Bassano on the choice of her song, which was a feeble piece of patchwork, and in no way suited to her. She effected as much with it, however, as its ineffective nature, and her own disadvantage, from evident indisposition, could allow her, and was warmly received. With regard to Mr. Dreyschock, we are sorry we have little or nothing favourable to say. Had he come to England unheralded by the profuse eulogies of the Parisian press, we might, from his modest and unassuming demeanour, his entire divestment of all the ridiculous characteristics of *La Jeune France*, have been inclined in his favour, spite of the un-

precedented absurdity of his music, which has really no one mark of distinction but that of extreme unpleasantness. As it is, however, we feel bound, in justice to our readers who do not purchase "The Musical World" to be bamboozled—in justice to our young countrymen of the musical profession, whose place in the Philharmonic orchestra is thus unfairly occupied—in justice to Mr. Dreyschock, to whom it is really an act of kindness to explain the position he is likely to hold among English musicians—and in justice to ourselves, whose inward motto is VERACITY—we feel bound, we say, to condemn the entire performance, as a thing utterly unworthy of any society holding the slightest claims to classical taste, and to the Philharmonic—we will not mince the matter—literally disgraceful. As we are really no enemies of Mr. Dreyschock, but, as we said before, rather prepossessed in his favour, by the entire absence of *charlatanerie* and affectation in his appearance and in his deportment, we shall content ourselves with this plain avowal of our opinion—premising that, at a benefit concert, or, indeed, at any concert whose aim is merely to satisfy the cravings of *fashionable* hunger, we shall be glad to give our modicum of praise to Mr. Dreyschock as a young pianist of considerable, if not of first-rate, power. More we cannot in justice say. The reception of Mr. Dreyschock was encouraging, and his performance was greeted with no faint applause from many persons in the room—in which, however, we regretted we could not conscientiously join. Herr Staudigl was received with enthusiasm, but his singing of the sleepy piecemeal "bubble

and squeak" of the over-rated Schubert, was hardly up to his usual mode. He was encored, nevertheless—which well nigh had composed us into a comfortable dose, but we kept awake under the expectation of pleasure to be derived from Sterndale Bennett's superb overture, which, with a few hitches here and there, and some very injudicious *rallentandos* (those after the second phrase, both times, in particular) was interpreted to admiration. This wonderful work was never so much relished as now—it should be made an annual stock-piece for performance, an eminence to which its transcendent merits fairly entitle it. The fiery *Oberon*, which commenced Part II, and was enthusiastically encored, had been much more appropriately placed as the *finale* to Part I, which would, moreover, have been fairer to Mr. Sterndale Bennett, whose overture is of that profound and thoughtful character, which requires the mind to be previously unoccupied to appreciate. For our own parts, we must boldly confess that we rather prefer "*The Naiades*" to the "*Oberon*," and should certainly have felt more pleasure had the honour of the *encore* been accorded in favour of the former, a result not unlikely to have occurred had it been more judiciously placed in the programme. Staudigl, in Spohr's delicious song, quite redeemed himself in our estimation, and was vociferously applauded. Mr. Blagrove never in our recollection played so finely. The composition, it must be admitted, was greatly superior to the kind of display-pieces ordinarily fixed upon by our clever young violinist, and its reception should teach him that good playing is never so well employed as on good music. How any musician can think of Kalliwooda, or Mayseder, when a *whole library* of Spohr awaits his beck, we cannot divine. Mr. Blagrove was deservedly greeted with every mark of enthusiasm and delight. Madame Albertazzi gave Mozart's charming *scena* coldly but correctly, and was efficiently assisted by Mr. Williams on the *corno di Bassetto*. Cherubini's quaint and happy overture made an admirable *terminus* to

this generally fine concert, and was executed with unbounded spirit. Affixed to the programme of the evening's entertainment was the following welcome announcement, which we maintain *ought*, and we prophecy *will*, attract a bumper:—

The Subscribers are respectfully informed that MENDELSSOHN'S Sinfonia Cantata, THE HYMN OF PRAISE, will be performed at the next Concert, on the Twenty-second instant, when BEETHOVEN'S CHORAL FANTASIA will be repeated. The same number of voices will be engaged as on the former occasion.

This is as it should be. To suppose the probability, nay the possibility, of the present being the final season of the Philharmonic, when such unprecedented efforts are making for the resuscitation of its ancient glory, were preposterous.

## CORRESPONDENCE.

### DOMESTIC MUSIC FOR THE WEALTHY. LETTER XVI.

To the Editor of "The Musical World."

Sir,—The observations I have thus far made on the good that would be wrought for the artist by domestic musical establishments, have related exclusively to those who might be employed in them. But it is worthy of observation, that the benefits would not be confined to such, even putting out of view that there would always be hope for the diligent student who might desire it, of succeeding to the situations which the changes of life and the inroads of death, must render vacant. Deduct from the present available executive talent of England the number of professors necessary to form a few only of the establishments pleaded for, and whose exertions would necessarily, in part, be drawn out from the more ordinary spheres of professional employment; and the value of the labour of such as might remain, would inevitably be at a premium for the single and temporary engagements which the floating patronage of the public at large will always keep in being. The change in this particular would be much greater than might at first be supposed by those unacquainted with the statistics of the musical profession, if even only two or three new orchestras were formed. Permit me to indulge a little supposition, and imagine the great and wealthy to discern the rich mine of enjoyment that lies at their feet, to determine doing themselves honour and the art justice, such determination finding vent in some such results as the following:—For the Sovereign of the British dominions, a band of seventy performers; six of the highest class of our nobles, a band of twenty-five each. Descend a grade or two, and suppose fifty persons spread over the three kingdoms, having severally a septet, quintet, or quartet of professors in their employ. And last, two hundred families employing a "Musician in ordinary."

I have put, Sir, the numerical estimate very low, being less, as I believe, than a tithe of our capacities as a nation; yet, how great would be the consequences and results to musical men. Such a demand would, perhaps, in some points exceed the immediate means of supply.

A further advantage would be wrought for the professor by the favourable influence such establishments would be likely to exercise upon his manners and general attainments.

This result would be seen probably more in the small establishments than the large; the contact being, in that case, closer between the employer and the employee. Musical professors are gathered from every grade in society; and some there are, of high talent, whose conversation and manners are sources of painful regret or jesting to their patrons and admirers. An intelligent friend, in a conversation held with me on the subject of these letters, since their commencement, put forth this fact in the shape of an objection to the scheme they suggest. It would have been pleasant to have disputed the correctness of the imputation, but that in so doing I should have belied my knowledge of facts. In a healthy state of mind we shall be more willing to look realities in the face, however painful, with a view to their removal, than to half close our eyes, dispute their existence, and grow angry because our vanity is wounded, and the spirit of caste offended. I have said above that musical professors are gathered from every grade in society; and some there are who, by the force of early advantages, would be no discredit to the most refined circles of polished society. Others, by diligent self-culture in mature life, seeing the favourable opportunity of rising created by their musical capabilities, have fairly cast their skins, and created for themselves letters patent of distinction. The latter class would be likely to be increased greatly by the establishments pleaded for. Isolate any class of men, or confine their associations to those beneath them, and they will almost inevitably, in a moral and intellectual sense, stagnate or deteriorate. Bring them freely into contact with superior elements, and the springs of the emulative and imitative powers are fairly touched and set in motion, with frequently the happiest results to themselves and others. Is it utopian, to hope that the case in hand would furnish no exception to a general rule?

Ill health obliges me to defer some further remarks till next week.

I am, Sir,

Your obedient servant,

HENRY J. BANISTER,

50, Burton Crescent Tavistock Square,  
May 8, 1843.

P.S.—My professional friends advise the collection and publication of these letters, on their completion, in the form of a pamphlet, and proffer their assistance in its circulation. I would ask counsel of "The Musical World."

(By all means we should recommend the publication of these letters, to the healthy tendency of which we have frequently borne witness. In a pamphlet they would be in a come-at-able form, and could be read from beginning to end without intermission. We doubt not of the successful issue of their publication, and promise to do all in our power to promote their sale.—(ED. M. W.)

### To the Editor of the "Musical World."

Sir,—In your last number an announcement was made of the organist's situation at St. Mark's church, Pentonville, being vacant, by the removal of Mr. Flower to that of St. John's, Paddington. Is not that statement premature, seeing that the election, on Saturday last, at the trial of professional skill reported in your columns, and at which the ten candidates drew lots, is *secret*, for the order of playing, decidedly fell upon Mr. Edward Hopkins? There were twenty-three vestrymen there



as auditors, especially convened to decide that election; and of their twenty-three votes, fifteen were awarded to No. 8, which proved to belong to Mr. Edward Hopkins, who played so admirably the pieces you named, from the *Esther*, the *Messiah*, and the *Israel* of the mighty HANDEL, and whom you truly describe to have done justice to the great composer. What! Is such a performer to be denied justice to himself? Mr. Flower had but five votes, and the remaining two were given to another professor. Pray, Sir, how is this? The confirmation of Mr. Flower's appointment cannot, it is said, take place until some three weeks hence. Surely, under such authorities and influences, presumed to be just, honourable, and respectable, as those which direct, or ought to direct, the affairs and appointments of such an establishment, that confirmation cannot, on any principle of justice, honour, or propriety, take place at all?

The pre-eminence was fairly accorded to No. 8, and why the situation, thus deserved and thus adjudged, should, through any after-proceedings, sinister and unlooked-for, be given to No. 4, calls for that immediate and broad exposure, which, I trust, the unwarrantable means resorted to will duly and properly receive.

I am, Sir,

Your very obedient servant,

A FRIEND TO MERIT.

(Our Correspondent has enclosed his name and address.—ED. M. W.)

To the Editor of "The Musical World."

SIR,—I notice, with pleasure, that you take an interest in church music, and hope that your remarks may be a means of drawing the attention of your readers to the subject.

I apprehend that prejudice frequently prevents good music in churches, from the idea that the people will be unable to bear their part and join in it. It does not appear from experience that the band music which sometimes is performed in churches has the effect of causing the people to sing; for whether it be that the people do not like it, or cannot sing with it, the fact is that the singing of such congregations is by no means so popular as might be supposed. But even if it were, there is no reason why pains should not be taken to have music well performed, even upon the common principle that if a thing be worth doing it is worth doing well; but when it is remembered what a solemn act public worship is, and in whose honour it is done, surely the very best ought to be brought, and no talents can be better employed than in so worthy a manner.

Objections are made against improvements in music more from ignorance than any weightier reason. I may state to you one cause which sometimes operates in this neighbourhood. A charity sermon is to be preached, and on the occasion the choir of the church is strengthened by some additions, the whole service is made one of excitement, and the music on such occasions is frequently by no means in keeping with the season of the church year—nay, perhaps, may be hardly church music at all. The thing passes over, and the churchwardens wish to improve their choir; but the recollection of such an excitement as the charity sermon, has made an impression upon the quiet serious part of the congregation, who, gathering their ideas of church music from the confusion of an ignorant display, are enemies to all improvement, fearing that they may be subjected to similar exhibitions Sunday after Sunday. All this arises from the want of the due cultivation in the art of music in subservience to the church. For, in some cases, the complaint against the music is correct, as it sometimes happens that pieces are selected not so much on account of their propriety, but because some one of

the choir can sing this or that particular part well. This is particularly the case with regard to anthems.

Were, however, the art of music more regularly cultivated, with a view to the nature of the church service, it would tend much to strengthen the piety of Churchmen. The Psalms lose much of their force by being read; indeed, it is puzzling to know why they should so be read, as a practice. It is well enough where music cannot be had; but the church's intention, when the Psalms were printed, was that they were to be sung. It is also well known that there is no authority for the singing of hymns and metered psalms but the practice of an age, which was willing in other matters as well as this, to sink as much as possible the church's distinctive character, and make its service resemble the exhibitions of the conventicle. The practice of the early church was to sing the Psalms; and we may notice all the hymn-books and metrical translations of the Psalms are of modern date.

There are practical difficulties in the way of chanting the Psalms which must be overcome by the perseverance of persons of musical taste; and organists would do well to study the subject with care and attention, as a choir requires discipline and training to do it effectively. Its effect when so done upon a congregation is, that they cannot resist joining; and the music in churches, where the Psalms are well chanted, is by no means in its performance confined to the choir. Besides, the organist of such a church might instruct such of the persons who frequent it in the music habitually performed there, either privately, or by the formation of classes, as best might suit, gradually leading them on from one stage to another, till the average of our musical performances in the church was considerably raised.

I cannot refrain from calling your attention to a book, just published by Dr. Wesley, organist of the parish church at Leeds, in which the Psalms are printed for chanting, and at the head of each day is a chant for the day put. I should think a book of this sort would be exceedingly valuable in forwarding the performance of good church music, as in all cases the matter is so laid down, that nothing would be requisite further than for the choir of a church to have an adequate number of copies, in order to chant the Psalms with ease and correctness.

I observe you mention St. Andrew's, Ancoats, Manchester, as a place where the choral service is now performed, and I am happy in being able to bear witness to the fact. It is also so done at the Collegiate Church in that city, and I believe others will soon follow in this noble work.

I must apologize for so far intruding upon you, And remain, Sir,

Your obedient and humble servant,

A CHURCHWARDEN.

Manchester, 28th April, 1843.

## REVIEW.

"When clear and bright the moonbeams play." Ballad, written by Maurice Meymott, Esq., composed by J. W. Davison. Jefferys and Nelson.

Who may be Mr. Maurice Meymott we cannot say; but this we can say—he is no poet, or he would scarcely have written such nonsense verse as this:—

"I mingle with the fleecy clouds,

That meet the star-beam's kiss;

And seem like gray and hallowed shrouds,

Concealing groves of bliss!"

"Gray and hallowed"—whoever heard of two such expletives conjoined?

"Gray and hallowed shrouds,

Concealing groves of bliss!"

A shroud concealing a grove—and, moreover, a grove of bliss! Hal! hal!—master poetaster, what next, we prythee? The words have so put us

out of humour, that we have no patience to waste on the music, which, from a mere glance, does not appear over sublime. When will composers consider sense a requisite in the verses they set to music?

"L'Amicizia." Romanza, sung by Miss Dolby and Signor Giubilei, composed by Carlo Minasi. Mori and Lavena.

A pleasing trifle, with a simple unhackneyed melody, and a neatly-written accompaniment. If well sung, this romanza can hardly fail of being effective.

"Come to my Elfin Home." Cavatina, written by John Brougham, composed by Clement White. Leader.

A free and sparkling melody, modelled somewhat after the fashion of Horn's "Deep, deep sea," and scarcely inferior in interest to that deservedly popular composition. We have had the agreeable task of commending highly more than one of the recent productions of Mr. Clement White; but we do not recollect one whose merits, both as regards happy invention and ingenious development of the subject, entitle it to such unqualified eulogy as "Come to my Elfin Home." To all who have an appetite for fresh and healthy melody, divested of any taint of common-place, we can warmly and conscientiously recommend this very agreeable and effective cavatina, assuredly the most successful effort of its composer.

"Psalter." W. J. Cleaves, organist of Portman Chapel. Robert Carter.

This comprises a selection of psalms, services, chants, &c. &c. for the Sundays, vigils, and holy days throughout the year. The words have been chosen by the Rev. W. J. E. Bennett, M.A., Minister of Portman Chapel, St. Marylebone, and the reverend gentleman has effected his task most judiciously and successfully. The music has been carefully selected from the best masters, and the accompaniments (for organ or piano) display the taste and skill of a musician. We call the attention of every organist to this work.

"Down, down with the sorrows," Bacchanalian Song, by Henry Smart. Wessel and Stapleton.

We have already spoken so unreservedly in praise of this admirable song in our review of "The Prince of Wales's Album," that we have left ourselves nothing further to say. In its present form it stands as No. 22 of Wessel and Stapleton's excellent collection of "Bass Songs," and should be in the possession of every vocalist who aspires to the interpretation of music, which displays other recommendable qualities than the ordinary clapt-raps of the day.

Deux Morceaux Favoris du "Duc d'Orléans," d'Auber. No. 1, Valse; No. 2, Galop. F. Burgmüller. Op. 75. Chappell.

Two of the best things from a feeble opera. Neither of them presents a solitary new point, but both are manufactured in that brilliant and catching fashion for which Auber is pre-eminent. Indeed, that clever composer, once wont to give birth to such creations as "Masaniello" and "Fra Diavolo," chef d'œuvres of their kind (id est, of melodramatic opera), must now be content with the distinction of being considered in the light of a very superior Musard—for in dance-music alone is he now-a-days invariably happy—the serious portion of his later operas, (always excepting the manner of their orchestration, which is as near perfection as can well be), save here and there a few glimpses of fancy, is utterly beneath criticism. Alas! for the love of pelf! or alas! for the curse of laziness—for to one or other, or both of these, must be traced the lamentable defection of this once most attractive composer!

"*Et Incarnatus*," bass solo, A. C. Lottin; "*O Salutaris*," Ditto, Ditto. J. J. Ewer.

Very unambitious and generally inoffensive, but not of a character sufficiently elevated to suit the solemnity of the words. In the first we can perceive nothing that calls for special notice; in the second, there is a sweet bit of melody in A major—*grazioso*; but this is marred, and the effect of the song almost annihilated, by the feeble management of its coda, which consists of some five-and-twenty E's in succession for the voice, to the spicy accompaniment of tonic and dominant—the whole concluding with a hackneyed Frenchified passage of diminished sevenths, on a pedal, by no means effectively dealt with.

"*Think of thee no more*," Song—G. H. Cawther. J. A. Novello.

Wholly unfit for publication in its present state. Perhaps if new words were written, and fresh music composed, we should like it better. As it is, we shall certainly think of it no more.

"*The Pansanger March*," W. Goodwin.

A spirited march, of which we have already given a favourable opinion. We presume, by this second edition, that it has encountered the popularity we predicted.

"*I must come out next spring, mamma*"—comic song. "Mr. and Mrs. Skinner"—Ditto. C. M. Sola. T. Prowse.

In compositions of this kind, if we look for any thing in the shape of music, we shall be disappointed. As, however, we did not look for any thing in the shape of music on the present occasion, so are we not disappointed at meeting with nothing. In such concoctions the words are every thing, and if they be good the song goes down—if the contrary—why then—the contrary. The first of the songs, &c. before us, is positively the most irredeemable trash that fate ever threw in our way; the second is from the pen of Mr. Thomas Hood, "the irresistible," and is as good as its predecessor is bad. The second then, we recommend our readers to purchase; the first we entreat them to avoid.

Schubert's "*Serenade*," with English words. By W. Bartholomew, Esq. J. J. Ewer.

In Schubert's "*Serenade*," we find some of the prettiest and most plaintive melody in the world, and some of the most intolerably unpleasant points that ever entered the conception of a musician. Schubert was a man of considerable genius, but a very second-rate craftsman—and so his ideas are often good, sometimes beautiful; but his management of them rarely felicitous.

"*The white sail*," S. Lover. "I'll do thy bidding, mother," Balfie. "No magic can the past restore," John Barnett. "There used to be an old oak tree," Ditto. "The Mermaid's song," Ditto. Chappell.

No. I. ("The white sail,") is remarkable for a very insipid melody, to which an accompaniment full of chromatic harmonies, has been tacked on, with evident labour, and by no means over skilfully, as the many unpleasantnesses in page 2 will testify. Among these, we may individualize the D flat, in the last bar of line I—the moving bass, in bars 1, 2, 3, of line 2, no doubt intended to be something superlative, but which will not go by any manner of means agreeably, as is exemplified by the consecutive octaves in similar motion between voice and bass (G. C., G. C.)—and lastly, the exceedingly uncomfortable harmonies in the third lines to the words,

"Watching for one who has long gone."

Besides these, there are, scattered through the song, many indications of clumsy part-writing, such as consecutive fifths—doubling the bass note in the chord of the sixth—false relations—bad basses, &c.

&c. &c., which sufficiently prove, that however clever Mr. Lover may be as a literary man, he is wholly ungifted as a musician. No. II. ("I'll do thy bidding, mother,") has a pretty melody, but not the shadow of a new idea. No. III. ("No magic can the past restore,") coming from the Author of "The Mountain Sylph," we should have been most delighted to speak well of, but conscientiously we cannot—we like not the melody, which is stale and maudlin—we still less like the accompaniment, which, with an apparent intention of being vastly out of the common-way, is, by no means, well made; but who could be expected to compose any thing resembling music to such words as these:—

I am not fair, I am not gay,  
Nor learns to attire me well (!)

I was not born with skill to say  
The words that wit delights to tell (!)

Then come to me, when all beside

Have passed thee by, for newer things; (!!!)

When wealth has shewn his heart of pride,

When folly scorns, or falsehood stings;

When thou would'st truth, and nothing more,

Then come for comfort to MY DOOR. (!!!!)

Mr. Chorley must have had some design against Mr. Barnett's musical reputation when he supplied him with such nonsense as this to compose to. No. IV. ("There used to be an old oak tree,") is much more simple, and proportionably more agreeable—and (the words by Mr. Bourcicault being excellent) is likely to become a popular song. We do not admire the chord of A flat, on the C pedal, in the symphony; but we merely mention this as a matter of taste. No. V. ("The Mermaid's song,") is, by far, the best of the three. It is, however, rather a hazardous undertaking for Mr. Barnett, or, indeed, for Mr. Anybody, to write a "Mermaid's song," after the charming canzonet of Haydn; and pleasing as is the melody, and ingenious the accompaniment of Mr. Barnett's song, we cannot admit that it approaches to the excellence of its predecessor and namesake, excelling, or at least equalling which, could alone have been an excuse for imitating it. With the exception of the disagreeable sequence (A minor, E major, G minor, D major, F minor, C major) to the words,

"Love me, love me, but never believe me,"

we have no objections to make to this song, further than the temerity of following in the footsteps of Haydn.

## MUSICAL INTELLIGENCE.

### Metropolitan.

#### ITALIAN OPERA.

The event of the week has been the ever-attractive "*Don Giovanni*," the cast of which displayed some new features. Signor Fornasari, who enacted the Don, made us more than once groan inwardly for Tamburini, to whom he is by no means to be compared in the part—a truth which even his wholesale adulator in the *Morning Post* is most reluctantly compelled to acknowledge. The Signor sang indifferently, and acted indifferently, and proved to satisfaction that he has been woefully over-eulogised. He may, however, improve on a second trial, and if he do, we shall be eager to record it. Moltini was delicious in Elvira, and Mario, in Ottavio, made us entirely forget the disagreeable impression of the past which the absurd performance of Rubini has left us. His "*Il mio tesoro*," was perfect, and richly

deserved the encore which it received. Of Grisi, in Donna Anna, and of Lablache in Leporello, we can only reiterate our frequently expressed and unbounded admiration. The house was crammed, which we trust will induce a speedy repetition of this matchless opera.

Miss DOLBY and Miss ORGER.—These highly-talented and amiable young ladies have announced their concert for Thursday Evening, May 18, and we trust that every admirer of combined modesty and worth will come forward on the occasion. The programme will be as follows:—

#### PART I.

Quartet, "Over the dark blue waters," Miss Lucombe, Mrs. A. Toulmin, Mr. J. Bennett, and Mr. Giubilei .. Weber.  
Aria, "Un'aura amorosa," Mr. J. Bennett, Mozart.  
Scena, "Ho perduto," Miss Dolby, .. Paisiello.  
Trio, MS., Piano-forte, Violin, and Violoncello, Miss Orger, Mr. Willy, and Mr. Haussman ..... Caroline Orger.  
Aria, "Casta Diva," Miss Lucombe ... Bellini.  
Duet, "A figlia incauta," Miss Birch and Miss Dolby.... (Maria Padilla) Donizetti.  
Solo, Violin, Mr. Willy.  
Scena, "Bel raggio," Miss Birch .... Rossini.  
Grand Sonata in A, dedicated to Kreutzer, Piano-forte and Violin, Miss Orger and Mr. Willy ..... Beethoven.  
Songs, "Oh! for a home of rest" Caroline Orger.  
And (by desire) "The Wanderer," Miss Dolby ..... Schubert.  
Song, Mrs. A. Toulmin.  
Romance of Infantile History, "Blue Beard," Mr. John Parry ..... John Parry.

#### PART II.

Trio, "Blow, gentle gales," Miss Rainforth, Miss Dolby, and Mr. Giubilei, Bishop.  
Songs, "The Campbell pibroch," and "Come off to the moors" (Scotch). Miss Masfon.  
Ballad, "The Grecian Daughter," Miss Rainforth ..... Knight.  
Solo, Violoncello, Mr. Haussmann.  
Tarantella, Mr. Giubilei ..... Rossini.  
Rondo Brillant in E flat, Piano-forte, Miss Orger ..... Weber.  
Song of the Zephyr, Miss Dolby, Miss A. J. Rexford.  
Trio, "Good night, may slumber," Miss Rainforth, Mrs. A. Toulmin, and Miss Dolby ..... Macfarren.  
Signor Negri will preside at the pianoforte.

The above displays many attractive features, and a judicious mingling of the sterling and the popular. We have no doubt of a bumper for our admirable young artistes. Our good wishes they have to overflowing—may our anticipations of the success of their concert be trebly realized.

A NEW ORGAN for the British Embassy's Chapel at St. Petersburg has just been completed by Mr. Hill. It consists of a row and a half of keys. The great organ, commencing at CC, 8 feet, and the swell at C, 4 feet. The compass of the pedals is from CCC, 16 feet, to D—two octaves and two notes, with an open stop of pipes throughout. The order for the instrument was confided to Mr. C. M. Korkell, of Northampton, to whom its plan is highly



creditable, although a certain officious personage in organ matters has unduly appropriated to himself the merit due to that professor. The instrument, which is of very good quality of tone and power, was exhibited at Mr. Hill's manufactory on Monday last.

## ANCIENT CONCERTS.

Programme of the fifth performance, which took place last night, under the direction of His Grace the Duke of Wellington. Conductor, Sir H. Bishop. Leader, Mr. Loder. Organ, Mr. Lucas.

## PART I.

- Overture ..... (Iphigenia) Gluck.  
 Recit., "He measured the waters." }  
 Air, "He layeth the beams," Mr. } Handel.  
 Machin (Redemption) .....  
 Trio and Chorus, "Sound the loud  
 Timbrel" ..... Avison.  
 Recit., "Deeper and deeper still." }  
 Air, "Wait her, angels," Mr. } Handel.  
 Harrison (Jephthah) .....  
 Double chorus, "He gave them hail-  
 stones" ..... Handel.  
 Aria, "Paga fui," Miss Hawes (Pro-  
 serpina) ..... Winter.  
 Aria, "Non mi dir," Mde. Caradori. Mozart.  
 Duetto, "Il tuo destino," Mlle. Brambilla and Mr. Harrison (Mitridate) ..... Nasolini.  
 Recit., "Und Gott sprach." Air, "Nun scheint in vollem," Herr Staudigl (Creation) ..... Haydn.  
 Duetto, "Qual anelante," Caradori and Miss Birch ..... Marcello.  
 Chorus, "Hallelujah," (Mount of Olives) ..... Beethoven.

## PART II.

- Overture (Figaro) ..... Mozart.  
 Trio, "When shall we three," Miss Birch, Miss Hawes, and Phillips... Horsley.  
 Aria, "Mentre ti lascio," Herr Staudigl Mozart.  
 Quartetto and chorus, "Dulce Domam" ..... Reading.  
 Aria, "Verdi prati," Mlle. Brambilla (Alcina) ..... Handel.  
 Duetto, "Sul' aria," Caradori and Miss Birch, (Figaro) ..... Mozart.  
 The Music in Macbeth ..... Locke.  
 Finale to the second act of Fidelio... Beethoven.

The sixth Concert, on Wednesday next, will be under the direction of H. R. H. Prince Albert.

## CONCERT OF THE SOCIETY OF FEMALE MUSICIANS.

This admirable society, established in 1839, for the relief of distressed members among the female branch of the musical profession, gave its annual concert in the Hanover Square Rooms, on Friday evening last, to a crowded audience. The first part of the performance comprised Handel's *L'Allegro ed il Penseroso*, (the soli parts by Misses Bassano, Birch, Bruce Wyatt, Rainforth, Mesdames W. H. Seguin, and A. Smith—Messrs. Hobbs, W. H. Seguin, and J. Alfred Novello), with an efficient orchestra, led by Mr. Blagrove, conducted by Sir G. Smart, organised by Mr. Novello, and a powerful chorus of upwards of one hun-

dred voices. Between the first and second parts, Mr. John Parry, who was warmly welcomed after his temporary absence from the public, introduced his amusing *Blue Beard*, which being loudly encored, induced him to sing another of his most favourite comicalities, which was not less generally applauded. The second part consisted of a miscellaneous selection of vocal and instrumental music, commencing with the Zauberkolde overture, and concluding with a madrigal, by Edwards, warbled by the sweet voices of all the fair musicians, assisted by many of their gallant brother professionals. In the course of the second part, the most striking features were a pianoforte fantasia of Ries, with orchestra, brilliantly executed by Mrs. Anderson—a serenade, by Mendelssohn, sung by Miss Masson, for whom it was expressly composed—a duet from the *Maria Padilla* of Donizetti, rendered to admiration by the Misses Birch and Dolby—an aria of Zingarelli, and another by Pacini, executed with great brilliancy, the former by Mrs. Aveling Smith, the latter by Miss Clara Novello. A trio, "Spread wide the sail," by G. A. Matfarren, though a charming bagatelle, was sadly mangled both by vocalists (Miss Dolby alone of the three ladies appearing to know what she was about) and accompanist. This was the sole blemish on a most interesting concert. Mr. Loder led the second part.

## CROSBY HALL.

The second of a set of four concerts, was given by Mr. Turner in the Throne Room, on Monday evening. The vocalists were the Misses Dolby, Betts, and Ward; Messrs. Turner, Robinson, Morley, and last, not least, Mr. John Parry. Mr. Case played a violin solo, and Mr. Gibbons presided at the piano. The whole went off satisfactorily.

## Provincial.

## JERSEY.

The crowded and fashionable audience which filled to overflowing the Military Arsenal on Tuesday evening, abundantly testified that a taste for the elevating science of music is universally prevalent amongst the Island community; whilst the display of amateur and professional ability clearly proved that the paucity of superior public musical entertainments, hitherto unfortunately characteristic of Jersey, is by no means attributable to any deficiency of either vocal or instrumental talent amongst the inhabitants. The whole of the instrumental part of the performance was exceedingly creditable, not only to the individual talents of the performers, professional and amateur, but to the leadership of Mr. Hans Hartung. The recitatives were given with excellent effect. Messrs. Wyatt, Baker, and Le Brun, obtained much applause by their execution of the pieces entrusted to them. We cannot refrain from noticing Mr. Metherell's singing of "Luther's Hymn," Mr. Davidson acquitted himself well in "Native Worth," and Mr. Benningfield, in the "Trumpet shall sound," evinced the possession of a voice of power and compass.

The choruses were all, without exception, admirably sung. Miss Rafter was in excellent voice. Mr. John Rafter was admirable. We must not omit to notice the anthem from Thompson, sung by Mr. Fearnal, the composer. It is a graceful composition, and was effectively given. At the conclusion of the performances, Mr. John Rafter announced, amidst much applause, that the oratorio, with some additions, would be repeated on that day fortnight.

## CHELTENHAM.

MR. WOODWARD'S MORNING CONCERT, which took place at the Assembly Rooms on Tuesday, was attended by between three and four hundred of Her Majesty's most music-loving subjects. The principal attraction was Mrs. Alfred Shaw, whose reputation as a vocalist was certainly well sustained by her singing upon this occasion, though the pieces selected were not those calculated to produce a sensation on a mixed audience,—while the substitution of English for Italian words in an air of Rossini's, much injured the effect of the composition in the estimation of every real musician. We can speak but little in praise of Miss Sabilla Novello—her vocal powers are of an inferior order, though her musical education appears to have been carefully conducted; but no merit in execution will compensate for the absence of a good voice. Miss Poole sang several songs very sweetly, and was much and deservedly applauded. Signor Giubilei was perfectly successful in all he undertook, particularly in his buffo songs; but Mr. Hime was rather deserving censure than praise. We never heard so unpleasant a voice, or accompaniments more villainously played. They were frequently "out of time, tune, and every thing but audacity."

## SALEHURST.

WILHELM'S SYSTEM OF SINGING.—The masters of the Salehurst and several other national schools in the neighbourhood having been instructed for the last six months in the above system, introduced into this country by Mr. John Hullah, exhibited their proficiency on Saturday, the 22nd inst., in the national school room of the above place, to a large company of ladies and gentlemen of the contiguous parishes, who expressed themselves much pleased with the accuracy and precision with which the masters sang several difficult pieces. Their instructor, Mr. George Lindridge, organist of St. Clement's, Hastings, has derived no small credit from this exhibition of the musical powers of persons, who, but a few months ago, could not sing at all from notes.

## GLASGOW.

THE DISTIN FAMILY gave a concert in the Trades' Hall on Wednesday evening. Nothing could exceed the combined effect produced by the five instruments—viz. two French horns, a trombone, and two cornets-à-piston—in the various concerted pieces, particularly the quintet from Balfe's "Siege of Rochelle." Of the solos during the evening, that which called forth the most rapturous encore was the fantasia on the "Soldier tired," executed in masterly style on the trumpet by Mr. Distin, sen. We would also notice, in terms of praise, the manner in which Mr. H. Distin gave the scena from "La Sonnambula." A relief was given to the entertainments by the introduction of a vocalist, Miss Spence, a young lady possessing a powerful voice and considerable taste. The Messrs. Distin sang the laughing glee, "Vadasi via di Qua," which called forth a hearty encore. The "Queen's Anthem," executed by the entire strength of the brass instruments, terminated the entertainments, which afforded gratification to a numerous and respectable audience.

THE WILHELM METHOD.—On Tuesday, the second general meeting of the classes of Mr. W. H. Lithgow, was held in the City Hall; the Hon. the Lord Provost in the chair. The hall was crowded; and the appearance of his pupils, upwards of one

thousand in number, who occupied the centre of the hall, was interesting. The Lord Provost introduced the business in a speech complimentary to Mr. Lithgow, and to the progress of his pupils. The display was most successful. The pupils executed the various hymns and anthems with precision and unanimity. At the close, Dr. McLeod paid a well-merited tribute to the ability of the teacher, and the aptness of the pupils; to which Mr. Lithgow replied.

#### BELFAST CHORAL SOCIETY.

This society's last concert for the season was given in the Music Hall, on Thursday evening, to a numerous and fashionable audience. The selection consisted of the first part of Haydn's "Creation." The introductory symphony was played with precision, and the accompaniments executed admirably. The recitatives and solos were given with firmness and expression, particularly "With verdure clad," which was sung by a young lady with much taste. The choruses, "A new created world;" "The marvellous works;" "Awake the harp;" and "The Heavens are telling," produced a powerful effect. The second part of the concert consisted of Haydn's ninth symphony, and the following vocal selection:—

Solo, "But Thou didst not leave"	Handel.
Quartet, "Teach me, O Lord"	Neukomm.
Duet, "Forsake me not"	Spohr.
Solo, "The trumpet shall sound"	Handel.
Duet, "What's sweeter"	Handel.
Trio, "The Sabbath bells"	Smith.
Chorus, "Hailstone"	Handel.

The first solo, by Master Reid, and "The trumpet shall sound," by an amateur member of the society, were *encored*, as also "The Sabbath bells." The orchestra was led by Mr. Murray with skill. Mr. Ling played the obligato oboe part in excellent style, and Mr. Dalton conducted. We must award our warmest approbation to Mr. Dalton, for the manner in which these concerts are got up under his management.

#### Miscellaneous.

**THE FESTIVALS.**—The festival at Hereford will commence on the 5th of September, and the Birmingham Festival, it is supposed, the week after, on account of the then propinquity of the London performers.

**PHILHARMONIC SOCIETY.**—At the fifth concert, on Monday week, we are to have the *Lob-gesang* of Mendelssohn; the choral fantasia of Beethoven (Mrs. Anderson at the piano); the overture to *Egmont*; and the sinfonia in C major of Mozart. Sivioli is to play, and one hundred chorists are engaged. Mr. Sterndale Bennett will conduct. So admirable and spirited a programme deserves every possible support.

**MR. WILSON.**—This gentleman gave his first morning performance for the season, at the Hanover Square Rooms, on Wednesday, to a fashionable, numerous, and delighted audience. Mr. Land presided at the pianoforte with great care and judgment.

**MELODISTS.**—The fourth meeting of this social club will take place this day, when Mr. H. B. Richards, Mr. Richardson, and

Mr. T. Wright will perform solos on the piano-forte, flute, and harp. The prizes will be awarded on the 25th instant.

**BERLIN.**—Hector Berlioz is at this place, where Lord Westmoreland and the King of Prussia are entertaining him with their own musical compositions, performed by an extraordinary concatenation of wind instruments to the tune of about three hundred. Berlioz expressed himself *very much astonished* at the "Battle Symphony" of the illustrious relative of the Duke of Wellington, at which fact we are by no manner of means astonished.

**NEW ORGAN.**—Programme of Mr. T. Adams' performance, at Walker's factory, 27, Francis Street, Bedford Square, on the new organ, built for St. James's Church, Bethnal Green, on Wednesday, May 10, 1843.

#### PART I.

1. .... Extempore.
2. Be propitious, bounteous Heaven.... (Seasons) Haydn.
3. .... Extempore.
4. Kind, willst du ruhig schlafen.... (Opferfest) Winter.
5. Fugue.... Adams.
6. Air, Lullaby.... (Storage) Varied Extemporaneously.

#### PART II.

1. Waft her angels.... Handel.
2. Kyrie.... Haydn.
3. Recordare.... Mozart.
4. Then comes the dawn.... (Seasons) Haydn.
5. A Saltatory Reminiscence of T. D. Rice, Esq. Varied Extemporaneously.

#### WORKS RECEIVED FOR REVIEW.

"Beatrice di Tenda," pianoforte fantasia, I. B. Duvernoy.—"The Lion Flag of England," Charles Blondell.—"Queen Cole," &c., &c.—"The Zephyr Waltzes," A. J. Rexford.—"Handbook for Pianoforte Players," A. Marschan.—"Le Roi d'Yvetot," fantasia, J. B. Duvernoy.—"Summer," Grattan Cooke.—"Spirit of Song," Ditto.—"Merry and Wise," Ditto.—"Dear Sister," Ditto.—"My Mother's Smile," Ditto.—"Faith," Ditto.—"A Soldier's Life," fantasia, C. Croza.—"The Voice of Spring," Glee for three voices, C. F. Hempel.—Sonatas, Rondos, and Airs, edited by Robert Barnett, Nos. 1 and 2. Rondo, "Piacere," W. Sterndale Bennett.—"Ma Mère au Ciel," Magnus Deutz.—"Chefs d'Œuvres de Mozart," Nos. 39 and 40, C. Potter.—"Genevieve," Romance, W. S. Bennett.—"Dublin Walzer," J. Labitzky.—"Lessons in Harmony," Dominico Quadri.—"Die Troubadours Walzer," J. Lanner.

#### LIST OF NEW PUBLICATIONS.

##### VOCAL.

- Mercadante—"È forza è forza estinguere," Aria in Il Reggente.—Chappell.  
 Mercadante—"Se tu l'imponi," Cavatina in Ditto.—Chappell.  
 Mercadante—"Della notte i rai lucenti," Ballata, Ditto.—Chappell.  
 Mercadante—"Nuova ferita," Aria, Ditto.—Chappell.  
 Mercadante—"Cento di nuova gloria," Cavatina and Duet, Ditto.—Chappell.  
 Mercadante—"Obbedisti al genitore," Duetto.—Chappell.  
 Collection of Mozart's favourite Masses, No. 3, arranged for pianoforte solo.—Ewer & Co.  
 Vocal Class Music, Book 3, for three voices, in Parts.—Ewer & Co.

Mendelssohn's Third Symphony in score.—Ewer and Co.

Elements of music applied to the art of playing the pianoforte, by E. J. Loder.—Prowse.

Twenty-four waltzes for the flute, with accompaniments ad lib. for piano or guitar, by C. Maracot. Nos. 1, 2, 3.—Prowse.

#### WORKS RECEIVED FOR REVIEW.

Twenty-four Waltzes for the Flute, with Accompaniment for Piano or Guitar, ad lib. C. Maracot.—"Elements of Music," E. J. Loder.—Abridgement of "The Art of Singing," J. Done.

#### Notice to Correspondents.

Mr. William Ball has our best thanks. We regret that want of space prevents more than the insertion of a short extract from his communications.

Mr. Oldershaw will see we have attended to his request.

N. (Birmingham).—We sympathise with his ill treatment, and shall always be glad, in our way, to help him.

Mr. P. A. Spence is thanked.  
 Mr. Distin's letter was mislaid; but its purport shall be attended to without delay.

Mr. C. D. Hackett.—What would our correspondent have us do? Had he not better send us a few lines on the subject of Farrant's death? We promise insertion. His letter, dated May 6, will be attended to. Mendelssohn's quartet in D is published, we believe, by Wessel and Stapleton, 67, Frith-street, Soho. We are gratified by our correspondent's compliment to our last leader.

C. W. H. (Isle of Wight).—At present we are in the dark, but inquiry shall be made immediately.

W. B. H.—Received, with thanks.

H. E. H.—We will endeavour to satisfy him next week.

W. B.—n (Belfast).—Many thanks.  
 Miss Towers.—Her request shall be attended to.

A letter from our Paris correspondent, and a bundle of Foreign intelligence, will appear in our next.

A few remarks in reference to the late talented and deeply-lamented Editor of this work (George Macfarren, Esq.), are in type, and will shortly appear.

The distressing case of the late unfortunate Mr. Dodd will be noticed in our next.

#### Advertisements.

Sacred Harmonic Society,

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On FRIDAY Evening, May 19th, 1843,

Will be repeated Haydn's Oratorio,

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The Band and Chorus, complete in every department, will be on the most extensive scale, consisting of above Five Hundred Performers.

Doors open at Six, the Performance to commence at Seven o'Clock.

Tickets, 3s. each; Reserved Seats, 5s.





## HER MAJESTY'S THEATRE.

For the Benefit of M. ST. LEON.

This Evening, Thursday, May 11, will be performed Rossini's Opera of LA GAZZA LADRA. Principal characters by Madame Grial, Signor Mario, Signor Lablache, and Signor Fornasari. Between the Acts of the Opera, a Miscellaneous Divertissement, introducing a variety of Dances and Pas de Caractère by Madlle Fanny Elmsler, who will make her last Appearance this season, Madlle Guy Stephan, M. St. Leon, and Madlle Cerito. To conclude with the New Ballet Divertissement, entitled LES HOURS, in which Mademoiselle Cerito will appear.

Applications for Boxes, Stalls, and Tickets, to be made at the Box Office, Opera Colonnade. Doors open at Seven—the Opera commences at half-past Seven o'clock.

## Theatre Royal, DRURY LANE.

This Evening, Thursday (Last time but One) will be performed, ACIS AND GALATEA. With COMUS. And FORTUNIO.

Friday (for the Last Time this Season) MACBETH. With FORTUNIO.

Saturday (the Last Time this Season). ACIS AND GALATEA. With COMUS. And FORTUNIO.

Monday, Puccini's Opera of SAPPHO. With FORTUNIO.

Tuesday, Shakespeare's Historical Tragedy of JULIUS CÆSAR. And other Entertainments. For the Benefit of Mr. Sheridan Novello (from the principal Theatres in Italy) is engaged for a limited period, and will make her thirteenth appearance To-morrow.

Herr Staudigl is engaged for a limited number of nights, and will make his third appearance To-morrow.

The performance of Puccini's new Grand serious Opera of Sappho is deferred to Monday next, when it will be repeated. Principal Characters by Herr Staudigl, Mr. Allen, Miss Clara Novello, &c. &c.

Fortunio every Evening.

Handel's Opera of Acis and Galatea, and Milton's Masque of Comus, will be repeated this Evening and Saturday next, being the Last Times they can be acted this Season.

A New Historical Tragedy, called Athelwald, is in rehearsal, and will be speedily brought forward.

## PRINCESS'S THEATRE.

The New Comic Drama, called The Devil's in it, having, on its first representation, last Tuesday Evening, met with the most decided success, it will be repeated this Evening, and on Tuesday and Thursday in the following Week.

This Evening, Thursday, will be performed, the successful New Comic Drama, called THE DEVIL'S IN IT! With PERFECTION. And THE THREE GRACES.

On Friday, L'ELISIR D'AMORE. Adina, Madame Albertazzi. A Farce. And THE THREE GRACES.

On Saturday, L'ELISIR D'AMORE. Adina, Madame Albertazzi. With PERFECTION. And THE THREE GRACES.

A New and Original Opera, the Music by Nelson, is in preparation.

Bellini's celebrated Opera, I Puritani, will shortly be revived.

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Do do do with case .....	3	3	0
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Do do do B .....	2	2	0
Do do do C .....	2	12	6
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Do do do Improved G .....	6	6	0
Bass Horns, 9 Keys .....	4	18	0
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Drums, Bass, plain .....	4	4	0
Do do, trophies .....	5	5	0
Do do, painted with Arms, etc. ....	6	6	0
Clarionets, 6 Keys, Ivory Tip B C or E flat ..	1	5	0
Do do do do do .....	1	10	0
Do do do do do .....	1	15	0
Do do do do do .....	2	2	0
Do do do do do .....	2	10	0
Flutes, Super. Cocoa, with 8 Keys, German Silver ..	3	2	0
Do do do do extra mounted, Tips, etc. ....	3	12	6
Do do do do Ebony do .....	3	3	0
Do do do do do Silver Rings, Tips, and Keys .....	5	5	0
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"Sir,—Upon an impartial trial of your new violin strings, I have great pleasure in certifying that I have found them to possess great brilliancy and resistance, as well as clearness and durability. With the exception of some few batches of Italian strings (rarely to be met with, and, indeed, invaluable when found), I confess I have at no time had superior strings to those produced at your manufactory. (Signed) HENRY BLACKMORE."

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"Sir,—I have given a set of your Violoncello Strings ten weeks' trial, and am happy to say that if any alteration has taken place, it is for the better; and the covered strings are as free from jarring as they were when first put on. (Signed) J. P. CROUCH."

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"Mr. Lidel begs to inform Mr. Dodd that he has tried his Strings, and finds them exceedingly good, and equal to the Italian; indeed, in some respects, better. Mr. Lidel will have much pleasure in recommending them, and will in future use them himself; he also finds the covered strings equally good. (Signed) HATFIELD STREET."

"Mr. W. Cramer begs to acquaint Mr. Dodd that he has tested his Strings strongly with the Roman, and finds them in every respect equal, if not superior. (Signed) HUNTY STREET, Dec. 6, 1839."

"Sir,—I have made experiment of your newly manufactured Strings for the violoncello, and cheerfully bear testimony that I think you have effected an important improvement, sufficient to encourage the hope that we may become independent of the foreign manufacturers. It is my intention to continue the use of your strings. (Signed) H. J. BANISTER, 15, Aldenharn Terrace, Nov. 23, 1839."

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" Skies brightly glowing (Song) ..... Miss Bassano. |

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### CONTENTS.

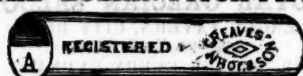
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